They were painted with white chalk, and with [marks like] hawk scratches. They were naked, with a rope for a breech-cloth. They carried on their backs a paper mitre-shaped cap, which had a protruding spindle, cotton flowers, and quetzal feathers.[36]

They brought him to Toci's temple where they had placed [the impersonator's] skin upon a wooden bench.[37]

And the costume [of Toci in human] was as follows: there was liquid rubber on her lips and a circle [of rubber] on each cheek. She had cotton flowers.[38] She had a ball with palm strips. She had a shell-covered skirt, called a star-skirt. She had the star-skirt. Eagle feathers were strewn over her skirt—it was strewn with eagle [feathers]; it had white eagle feathers, painted eagle feathers. Her shield had a golden disc in the center. She carried the medicinal herb, *tzoncuil*. She used a broom; she carried a broom.

motiçquique, motlolouiyocque, çan papalantiuj, in itemecumatli: omocalli in quimama, mahmalacaquetzalli, ichcauchtic, hinjquemalle:

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[302]

vnpa concaoa, in tocititlan: quauhtlapechco contlaliaia yn jeoaio.

776

Auh ynjc nechichioale, motemolcopi, tlaxapuchtli quimotlatlalili yn jcamapá ichcauchioa, çaiatemale, cuechcoxic, mocuechcoxti: ic mjtoa, citlalli ycuc, citlalcuexie, quavivih, tentelihuqui yn jxipil, quauhtentelihuqui, intec quavihujio, quauhmuitaço; yn jchimal, tzucujtlaytzitzapo, tentzontio, popoa, inqujen.

Ninth Chapter, in which one hears of the goddess named the Goddess of Zapotlan (Tzapotlan tenan).

[She was] represented as a woman. From her substance was made turpentine.

She healed men's bodies; those with itch of the head;[39] they who were hoarse used the turpentine unguent on the throat; [they used it] who had sores or pimples on the head;[40] or cracks in the skin of the feet, lips, face, hands, or legs; and when it was warm, [it was used for] the *tzotzolo-ixhuaua*.[41]

Its oil and its heat were used to advantage in indeed many places.

And when the feast day was celebrated, they who sold the turpentine unguent bought slaves and slew them. They fashioned her image of a dough of amaranth [seeds] and maize.[42] Her old men sang for her; they beat the two-sound wooden drum, and the turtle-shell drum; they rattled rattles shaped like dried poppy-seed pods,[43] and they rattled bone rattles.

Thus was she arrayed: two spots were painted on her face; she had a paper crown; large drops of liquid rubber and small drops were scattered over her paper crown, and it had quetzal feathers arranged to resemble corn-tassels. She carried the mist-catcher-shield.[44]

Jnjc chicuuaui capitulo: vncan mottoua, yn cioatzul, yn jtoca Tzapotlá tena.

Ca cioatl, ipan mjtoaia, yn otitl ynacaio muchioaia:

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757

quipalevja yn tmacaio, yn aquin quaxococuj, tzoncujioocuj, motecacoxiuja: chaquachiuj, çaquaoti, tezcatzinj, tentzaiauj, ixtetçonauj, matetçonauj, xcitzatzaiauj, yoan in quale, yn tlaxcaliciuj:

yn jchioaca yn jumal vel miecan motequj.

Auh yn jquac ilhujquiztlolia, yn oninamacaque, motlacotujaia, tlacamjctiaia, qujtocaltiaia yn jxipda, quicujcatiaia, yn ivevetiocan, quitepanacilhuiaia, caiocuexanjlia, caiouiuquijlia, caiacachilhuja, conjchicaocatilhuja.

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Jnjc nechichioale cuexanale, amacale, olchachapanqui, tlacochipinilli yn jumacal, yoan quetzalmjauoio, xinchicauaca.

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36. See Plate 8.

37. Sahagún, *op. cit.*, Vol. I, p. 102, calls it *petate*.

38. Cf. text and illus. in Mil *Biblioteca del Palacio*, cited in Seler, *Gesammelte Abhandlungen*, Vol. II, pp. 468-9, in which these are described as a kind-bread of unspun cotton.

39. "... *una sarnoso, de bubas, o sarna, que tuvo, en la cabeça*" (corresponding Spanish text).

40. "... *otra enfermedad ... casi sinonia, que tuvo en la cabeça que se llama bubas*" (*loc. cit.*).

41. See p. 41, n. 130.

42. Cf. Diego de Durán: *Historia de las Indias de Nueva España y islas de Tierra Firme* (Mexico: J. M. Andrade y F. Escalante, 1867-80), Vol. II, p. 197.

43. "*Ayacachtli, semejan hechas a manera de sonajuelas*" (Molina, *op. cit.*).

44. Cf. Edward Seler: *Gesammelte Abhandlungen*, Vol. II, p. 674; and *Einige Kapitel*, p. 7.—*Nahui-Ecamilhuitl* (closed-umbrella). The same author, cited in Sahagún, *Historia general*, Vol. V ("*Los cantares de los dioses*"), says: "*Esta voz* (*ayachicuanalli*) *significa ordinariamente la misma y, asimismo a una vara variadita en el modo de pronunciar, usual origen de ayachihica-usalli. Sirvia el instrumento para encantamiento de la lluvia. ...*" (pp. 67-8);("*El chicuanalli, bástago de sonajas, instrumento musical que traen en las manos los dioses de . . . la Lluvia y del Agua. . . . En la pronunciación de los mexicanos en la Huaxquilteca, llevan diferente el ayachichicuanalli, sonaja de nubes. Es el instrumento mágico, con que*

the eagle-warrior's crown, the eagle-warrior's dress bordered in red eyes, and a cape of netting with snail-shells.[75] His breast ornament had snail-shells. A mirror-stone in two parts [was painted] upon his face. He was [also] arrayed with a chalky ear-plug; his shield was chalk-covered and had paper streamers. The device for seeing was in his hand. [He sat upon] his stool of reeds and rushes.

yquauhquentzhû, nacnio, yeuechin, ielpeaconqui cyb 776
tzacatlatlapanqui yn jtaiac: yn jnechichinal, ytiçanacoch,
ytiçachinal, amapaio, ytlachiaia ymac catca, ytolicpal,
acacpalli.

Sixteenth Chapter, which telleth of the god named Little Black Face (Itzlilton), the earth-stamper (Tlaltecuin).[76]

Jnic caxtolli vce capitulo ytechpa tlatoa, in teutl yn jtuca, catca, itzlilton, tlaltecuja.

He was a god, whose temple was made entirely of wood, at a place named Tlacuilocan. Here in his temple were many earthen bowls, covered over. These were called "his black water."

Teutl catca, çan quavitl yn jtenpan catca, ytocaiocan [346]
tlacujlocan: in vncan ytenpan, mjec yn apaztli, tzatzacuti-
manca, motocaiotia itlilauh.

And whenever a child sickened, they brought him to the temple of Itzlilton. They uncovered one of the jars and had him drink "his black water." Thereupon the child became whole.

Auh yn aqujn mocnoaia, piltontli, vnpa qujujtaia yn 776
jtenpan itzlilton: centetl, qujtlapoaia yn apaztli, conjtiaia 757
yn jtlilauh; ic patia in piltontli.

When one wished [to arrange] a dance, amid incense, he went and brought [Itzlilton's] impersonator to his house. It was only a man, who was arrayed [like the god].

Auh yn aqujn qujtotia, copaltica in conanaia, ynjc 776
qujvicaia ychan yn jujptla: çan tlacatl in nuchichioaia. 535

When they had arrived at his house, where there was to be a dance, food was eaten and thirst was quenched. After eating, Itzlilton danced. After he had danced, he entered into the house; he uncovered the wine [which] for four days had been covered. This was called the first opening or tapping of the new wine.[77]

Ja oacic ychan, tlatotia, tzytotiz: njman tlatlaqualo, 796
actlica: yn otlaqualoc, njman mjtotia, yn jtzlilton: yn
omjtoti, yn ommacruh, calitic oncalaquj: ihoutl qujtlapoa [273]
in vetli, nauilhujtica tzacuimáca: ic mjtoaia, tlaiacazapoala,
vitzmana.

Then they began to drink. Again they went out into the court, [and] uncovered "his black water," which also had been covered for four days. On the fifth day they uncovered it.

Nimân ye vnpeoa, yn ic tlaoana: oc cepa calquiça itoalco, qujtlapoa yn jtlilauh, no tzacutimanca nauilhujtica: ic macujlilhujtl in qujtlapoa:

If dirt, cobwebs, straw, charcoal [were found] upon it, then it was said perchance he was either an adulterer or a thief; or he lived dissolutely, or he lived in vice; or he was a monster, he who had the dance. Thus they confronted and reproached him openly. Thus they said [the god] sowed discord because he revealed and reproached people to others for their sins.

ic mjtoaia, ic motemoaia, intla tlaçolli, ynela tocatzaoalli, [187]
ynela tzontli, intla tecolli, vncan vecztoc: ic mjtoaia, aço
tetlaxima, aço ichtec, anoço ahavilnemj, mahavilria: ac
aço tlacacemelle, in tlatotia, ic qujmotlaia, qujaconacaia,
qujxpantia: ic mjtoaia tetzalan, tenepantla motecа: ichica, ca
qujteixcomaca, qujteixpantia, ic teixmotla, yn tetlatlacul.

And when he departed for his house, they gave him a large mantle called *itquen* (face-covering).[78]

Auh ynjc calquiça techâ, quachtli yn qujmacaia motecaio- [292]
tia, itquen.

Thus was [Itzlilton] delight: he was spread over with unguent; his face was covered with soot; about his lips was

Jnic nuchichioaia, moçar, mocemjtzlilpopotz, mjtzi- 776
çatlatlali, yn jcamapa: tetpoquachichiquijle, quetzallo,

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75. For description, see illustrations and text in *Sahagún: Gemeinschaft Abhandlungen*, Vol. II, pp. 515 and 523; and also illustration (Omeacatl) —Plate 13.

The term *cuachtli* means the named cape or mantle, with one small shells knotted where the ends crossed. The *chalchiuitl* and the *macuiyotl* were presumably the same or similar. Sahagún: *Collected Works*, Vol. II, pp. 1, pp. 79, 82, citing, in the first instance, Sahagún's *Historia general*, Lib. III, Apendix, cap. 3. In Lib. II (*Florentine Codex*, *fo.* 37r), Sahagún refers to "*vn ornamento de vn palmo en quadro, hecho en cruz vna, al qual llamauan yacachiu, creo con vnas cuentas de algodon a las puchas. . . .*"

76. God of medicine. *Tlaltecuin* (or *tlaltecuini*) is probably formed from *tlalli* and *tecuinia*. Cf. Sahagún: *Ensiqe Kapitel*, Vol. I, p. 16.

77. Sahagún, *Historia general*, Vol. I, p. 314: ". . . *los que necesariamente hauiadan los mayzyes y hacian vino nuevo, que se llamaba octli.*" The Spanish text of the *Florentine Codex* explains that "*a este abrimiento, llamauan tlatecaquiztli, quiere decir, este abrimiento primero, o vino nuevo.*" On the meaning of *ommacruh*, see Sahagún, *op. cit.*, p. 37, for a definition of *macruhtiti*.

78. ". . . *denotic mihtoa: las quales llamauan itquenes que quiere decir, cubiertas de la cara: porque quedauan, ensuziandose, aquel que auia hecho, la fiesta. . . .*" Lee, *ibi*.

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